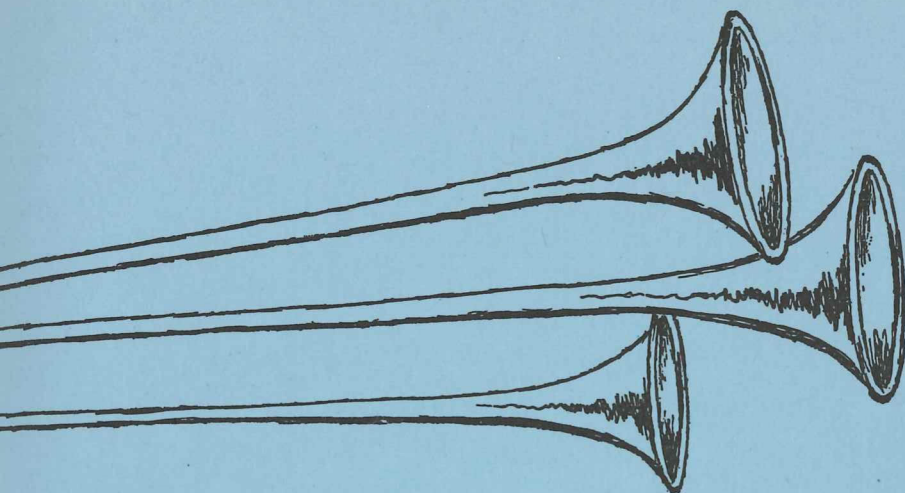




TENTH ANNIVERSARY SEASON

The
UNIVERSITY OF TORONTO CONCERT BAND

ROBERT A. ROSEVEAR, Music Director and Conductor

THE MACMILLAN THEATRE

Edward Johnson Building

Sunday, November 26, 1972

3:00 p.m.

PROGRAMME

O CANADA

- ACADEMIC FESTIVAL OVERTURE - - - - - *Johannes Brahms*
(transcribed by Mark H. Hindsley)
- TOCCATA MARZIALE (1924) - - - - - *Ralph Vaughan Williams*
- RAHOON (AFTER JAMES JOYCE) (1965) - - - - - *Alfred Reed*
A Rhapsody for Solo Clarinet and Band
Soloist — RICHARD THOMSON
- CONCERTO FOR BAND (1970) - - - - - *Gordon Jacob*
Allegro
Adagio
Allegro con brio

— INTERMISSION —

- THE HIGH CASTLE (SYMPHONIC POEM) - - - - - *Bedrich Smetana*
(transcribed by Earl Slocum)
- ANATOLIA (TURKISH RHAPSODY) (1968) - - - - - *Paul Creston*
- LINCOLNSHIRE POSY (1939) - - - - - *Percy Grainger*
Dublin Bay (Sailor's Song)
Harkstow Grange (The Miser and His Man — a Local Tragedy)
Rufford Park Poachers (Poaching Song)
The Brisk Young Sailor (Who returned to wed his True Love)
Lord Melbourne (War Song)

PROGRAMME NOTES

ACADEMIC FESTIVAL OVERTURE

Brahms

In 1879 the University of Breslau offered to Brahms the degree of Doctor of Philosophy. In 1880 Brahms composed the *Academic Festival Overture* as a token of his appreciation — and it has become one of the most famous of PhD dissertations! The overture is really a fantasia on German student songs, of which Brahms was very fond, and in the singing of which he loved to join. The transcription heard today is by Mark H. Hindsley, for many years a conductor of the University of Illinois Concert Band.

TOCCATA MARZIALE

Vaughan Williams

Appearing on the musical scene at a time when the “serious” repertoire of the band consisted almost exclusively of transcriptions of orchestral originals, this work was among the first of what has become a flood of original works for concert band. Together with the composer’s *English Folk Song Suite* and Holst’s familiar suites for military band, it has become a classic. As in the case of early toccatas for keyboard instruments, the work provides a vehicle for a display of virtuosity. Amid the interplay of technical passages, however, Vaughan Williams has intermingled a sostenuto lyric folk melody.

RAHOON — A RHAPSODY FOR SOLO B♭ CLARINET AND BAND

Reed

While perhaps best known as one of the towering masters of the modern English novel, James Joyce (1882-1941) also wrote several short lyric poems in his earlier years, which for sheer beauty and melodic word spinning (much as the composer spins his theme) must rank with the finest work of this type in recent times. Among these is the haunting lament to a dead lover, *She Weeps Over Ragoon*, comprising in three short four-line stanzas a whole world of exotic sadness, soft, languid melancholy and an

atmosphere of dark desire rarely equalled in the writings of any other poet and most certainly never surpassed.

The music is developed in free variation form from a soft, undulating figure and a melodic idea based on two falling fifths. These two thematic germs give rise to a texture of dark, glowing colour above which the soloist sings his way to a climax of moving intensity, and then subsides into silence.

Richard Thomson, today's soloist, was formerly solo clarinettist of the Band and is a graduating year student in Performance in the Faculty of Music.

CONCERTO FOR BAND

Jacob

Perhaps best known as one of the master orchestrators of our day, Gordon Jacob's contributions to the repertoire of the concert band includes works such as his *William Byrd Suite*. He is also a composer of distinction, this *Concerto* being a recent contribution. The shifting rhythms and overlapping themes of the opening lead to a broadly-flowing cantilena melody passed from section to section. The second movement is unassumingly lyric, often scored for only a handful of instruments but rising to full-bodied climaxes. A happy-go-lucky "chase" of clarinet, alto saxophone and tenor saxophone, propels the band into a light-hearted finale which dashes merrily to an exultant conclusion.

THE HIGH CASTLE

Smetana

The High Castle (Vysehrad), first poem of the cycle *My Fatherland (Ma Vlast)*, takes its name from the rocky bluff in Prague which overlooks the river Vltava (Moldau); here it was that the mighty prophet-queen, Libuse, held court. Of this music Smetana writes: "At the sight of the venerable rock, Vysehrad, the poet's memory is carried back to the remote past by the sound of the harp of the bard, Lumir. There rises the vision of the rock in its ancient splendour, its gleaming golden crown that was the proud dwelling place of the Premysl kings and princes. Here in the castle, knights assembled on the joyous summons of trumpets and cymbals to engage in splendid tournaments; here the warriors gathered for combat, their arms clanging and glittering in the sunlight. Vysehrad resounded with songs of praise and victory". Earl Slocum, the transcriber, was formerly conductor of the symphony orchestra and concert band at the University of North Carolina.

ANATOLIA

Creston

Anatolia, the ancient name for Asia Minor, is the Asiatic part of modern Turkey. Creston has based this work on several Turkish folk songs and dances, striving to capture the different moods of the region. The work is in free sectional form, the four parts being played without interruption. Solo woodwinds are intermingled on florid and rhythmically complex melodies in the slow introduction. Next is heard a fast section based on the fluctuating rhythms of a "zeybek" — marked by irregular subdivisions of 9/8 time (usually 2-2-2-3) which impart a driving impulse to the dance. The melancholy folk song opening the third section, first heard in alto saxophone and then oboe, later is sung by various combinations of woodwinds and saxophones. The mood changes abruptly as the fourth section, based on three different folk themes, brings the rhapsody to a colorful conclusion.

LINCOLNSHIRE POSY

Grainger

"This bunch of 'musical wildflowers' (hence the title *Lincolnshire Posy*) is based", writes the composer in the extensive and entertaining notes in the conductor's score, "on folksongs collected in Lincolnshire, England . . . mainly in the years 1905-1906, and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody — a musical portrait of the singer's personality no less than of his habits of song — his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of *legato* and *staccato*, his tendency towards breadth or delicacy of tone".

In this setting, scored by the composer in 1937, Grainger indulges his passions for (1) the band as a performing medium (he was with the United States Army Bandmasters' School during World War I), (2) the saxophone (especially the soprano), and (3) folk music. His contributions to the repertoire of original band music include such diverse compositions as the grandiose tone poem *The Power of Rome and the Christian Heart* and the often-bawdy *Lads of Wamphray* march.

The composer seeks to capture in traditional notation the ebb and flow, the rhythmic and melodic freedom of the folk singers' art. Hence we find measures in $\frac{1}{8}$, $\frac{5}{8}$ and even $2\frac{1}{2}/4$ time and directions such as "linger", "slow off slightly", "singingly" and "waywardly". The opening of *Lord Melbourne*, for example, is to be conducted entirely with down beats and in "free time". The principal melody in *Rufford Park Poachers*, heard initially in double octaves in piccolo and solo clarinet, is quickly followed by Eb soprano and bass clarinets in a strict canonic response — the effect is both charming and, to some hearers at least, distressingly "inaccurate".

Those familiar with Percy Grainger only through *Country Gardens* are in for a surprise! *Lincolnshire Posy* is full of buoyant good humour, nostalgia, sardonic wit, and love of melody, spiced with some outlandish harmonies and many rhythmic surprises.

PERSONNEL

FLUTES

Penny Clarke
Jane Cutler
Elisabeth Vomberg
Susan MacLagan (piccolo)
John Bain
Mary Fleming
Nancy Hermiston

OBOES

Hazel Burrell
Garry Welwood

CLARINETS

Deborah Cox
John Thrower
Robert Larry
Barry Thomson (Eb)
Gary Kidd
Brenda Martin
Terry Storr
Dennis Chreptyk (alto)
Ernest Mee
Beverley Parkes
Rosemary Murdoch

BASS CLARINETS

Oldrich Pergl
Gordon Mitchell (contra)

BASSOONS

Ralph Hodgins

SAXOPHONES

David Tanner
John Mills
Robert Pusching
Albert Eady

TRUMPETS

Robert Smith
Robert Gray
Keith Joyce
Howard Baer
Bruce McGregor
Timothy Watson

HORNS

Marilyn Anthony
Randi Patterson
Elizabeth Bowes
Andrew Brakas
Lorraine Clarkson

TROMBONES

David Wilks
Colleen Darraugh
Robert Mee
Dan Williams

EUPHONIUMS

Susan Smith
Cameron Walter
Susan Reitman

TUBAS

Charles Kipper
Dale Fawcett

STRING BASSES

Gerald Burford
George Kenins

PERCUSSION

Allen Beard
William McCant
Donald Philip
Jeremy Ronson
Richard Skol

HARP

Elizabeth Volpe

LIBRARIAN

Oldrich Pergl

SECRETARY

Nancy Hermiston

Next Event: MONDAY, NOVEMBER 27th, at 8:00 p.m.

Lecture commemorating the 300th Anniversary of the death of Heinrich Schütz, by Prof. Christoph Wolff, Columbia University. Program of works by Schütz performed by Faculty of Music Collegium Musicum, directed by Prof. Greta Kraus.

Next Band Concert: SUNDAY, FEBRUARY 4th, 1973

Prof. Melvin Berman, conducting